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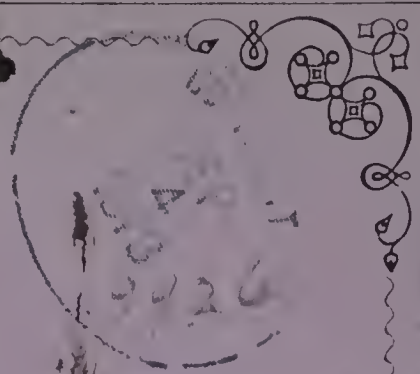
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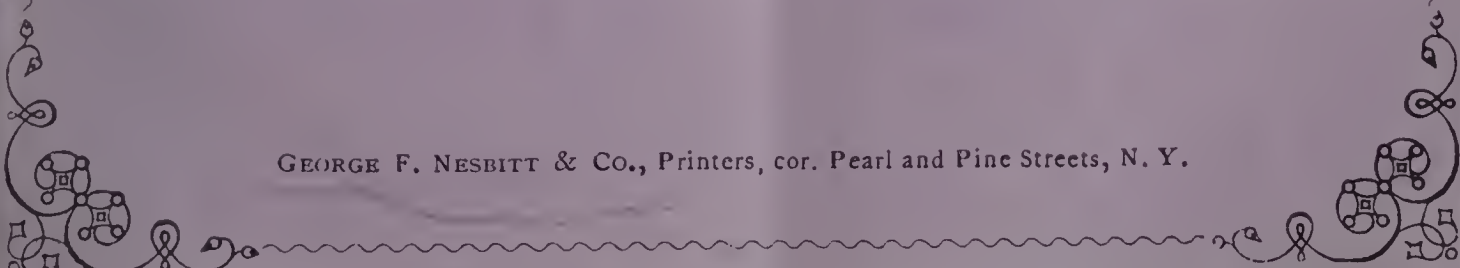


THE
MAREZZO MARBLES.

BY

GEORGE DAVEY, PH. D., F.Z.S.

GEORGE F. NESBITT & CO., Printers, cor. Pearl and Pine Streets, N. Y.





The United States Marezzo Marble Works

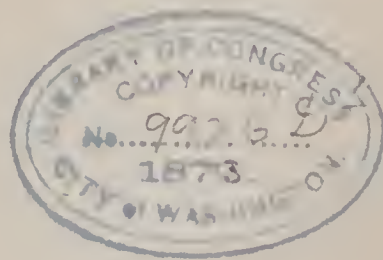
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1873.

THE MAREZZO MARBLES.

I.

AMONG all kinds of stones, whether for building or artistic purposes, marble has always maintained the first rank. It is the most beautiful and durable. No stone can equal it in elegance and beauty of appearance, or in durability, either for statues, obelisks, monuments, &c., or for temples, churches, and other buildings.

The ancients were well aware of its intrinsic merits. Homer mentions it in the "Iliad," and the "Odyssey," and quarries were worked in Greece in very ancient times. With the progress of art and civilization, marble came into more general use. Sculptors used it for their works of art—architects for public and private buildings. The temple of Apollo, the temple of Minerva, the Parthenon, the Hippodrome, and others, of which the ruins still fill us with wonder and admiration, were built of marble. For building purposes, the Attic marble, found in the mountain-chain of P ntolicus, in Attica, was generally employed; whilst the somewhat less hard Parian marble, named after the island Paros, where it was found, was preferred for statues and other works of art: such, for instance, as the Venus de Medicis. They were also acquainted with the Carrara marble of Italy, now largely used for objects of sculpture. Of this marble are the Apollo Belvidere, and the modern master-pieces of Canova and Thorwaldsen.

The Romans who, in all their buildings, combined elegance and vastness of design with the greatest durability, adopted the use of marble from the Greeks. Its use soon became general for public as well as private buildings, and the rich patricians vied with one another in the embellishment of their palaces and houses with the richest marbles they could obtain. At first, the principal supply was drawn from Greece, but the source soon became inadequate, and they began to lay the whole then known world under contribution to furnish them with the rarest, richest, and best-marked kinds. Everywhere new quarries were discovered and opened. Italy, France, Spain, the coast of Africa, in short, all countries under their sway and possessing marbles, furnished their quota toward the embellishment of their world-town, Rome. Quarries entirely lost and forgotten, and only recently re-discovered, are found to have been worked by the Romans. From the ruins of ancient Rome, many kinds of marble, especially of the colored sort, have been dug up, the quarries of which remain unknown up to the present day. Some of the finest specimens of these *marbres antiques* are supposed to have come from the coast of Africa.

Towards the middle ages and more modern times, the use of marble for building purposes has materially decreased; and although we might mention numerous edifices which have been built of marble, such as the Dome of Milan, the Cathedrals of Genoa and Pisa, the Leaning Tower of Pisa, and, more recently, the Walhalla, near Ratisbonne, and the Church of Santa Croce at Florence, and many others, besides being used, especially in France and Italy, for the interior of whole palaces, as at Versailles, where all the state rooms are lined with variegated marble, its use is not at all in proportion to its beauty and durability as a building-stone; nor has its employment for monumental, ornamental, or useful purposes, kept pace with the progress of civilization,

owing to a monopoly of the supply and its consequent high price.

It is true that in articles for domestic purposes, such as chimney-pieces, vases, furniture, ornamental paving, &c., the demand has of late years somewhat increased; notably in France, where the manufacture of articles of that description is very extensive, as the French have always shown a great preference for the use of marble. England, however, falls short in this respect. As a building-stone the use of marble is almost *nil*, and yet, we might employ an old dictum with a slight change, and say, "Tell me the country which employs the most marble, and I will tell you the country which has the finest public buildings." How far inferior in beauty and durability the common building-stone, not to mention the prepared artificial scagliola, and the now universally adopted substitute, "enamelled slate," is to marble, is patent to all. We have only to point to our public edifices to be convinced of the rapid decay that is going on. It is only a few years since the public was startled by the announcement that the stone facings of our new Houses of Parliament showed signs of decay, whilst even more recently one of the great pinnacles broke off altogether, and fell with crushing force into the building. With good marble such would simply be impossible. Impervious to atmospheric influences, buildings erected by the ancients have withstood the ravages of centuries; and their marble walls, unscathed as the day when they were built, still proudly point to the period of their past grandeur.

The reasons why marble is not so much used for a building material as in ancient times we shall now seek to elucidate.

II.

We must, at the outset, disclaim against any intention of making invidious remarks that architects and builders do not make a more extensive use of so excellent a building material. No class of men can be better aware of the beauty and durability of marble, and no class of men, we should say, would be more willing to employ it. They are, however, met by an insurmountable difficulty—*marble is scarce, and too dear.*

Let us first inquire into the reasons of its scarcity. Marble itself is not scarce, but *good* marble is. There is, perhaps, no stone so general or so constantly recurring in geological formations as marble. England is rich in marble-stones; so is France, Spain, Italy, Greece, and the whole coast of Africa bordering on the Mediterranean; but, whereas the countries lying towards the south furnish a close, compact stone, beautiful in color and texture, those lying more northerly possess but an indifferent quality. This is an observation so constantly made by geologists and practical marble-masters, as to have given rise to the dictum, "The further south the better the marble." Belgium, rich in marble-quarries, furnishes but a very inferior quality of poor cold coloring. England does the same; and although Devonshire, for instance, is rich in marble, it is difficult to obtain large blocks of a sufficient homogeneous nature to work them up into columns. In the north of France the same experience is made. Neither in richness and abundance, nor in solidity and compactness, nor in fine warm coloring, can the marbles of the countries we have named compare with those of more southerly regions. The south of France, of Spain, Italy, and Greece, and the whole African coast-line, furnish marbles by far superior in every re

spect ; and these countries ought to be able to supply the whole world with the most useful and choicest varieties.

But they do not. Every branch of mercantile industry has made gigantic strides in the last fifty years. Steam and electricity have opened inter-communications between the most distant countries, and afford facilities to commerce which have led to an unprecedented development of all enterprises. Science has lent its aid. Dynamics have simplified manual labor ; mineralogy and chemistry have rendered important services,—everything has progressed—except the working of marble.

In the midst of all the progress which we witness, a commerce which should occupy the first rank, because it combines all elements of success—abundance of material, facilities of transport, considerable demand, and hence high prices, has literally stood still. Marble is still as scarce as it was fifty years ago ; so much so, that in a country like England, it has, as a building-stone, fallen into almost entire disuse. And, for domestic and ornamental purposes, it is held at such prices as to exclude it from the many uses to which it might be profitably applied.

The reason why the prices are so high will become clear as we proceed.

Most quarries are owned and worked by private individuals, and the dealers are cliqued together to produce a monopoly in the market. Very little progress has been made in working the quarries, and the result is an immense waste of the raw material by injudicious blasting, and the want of knowledge in the choice of blocks and colors. Machinery is but seldom employed to economise expensive manual labor. The owners, in many cases, lack the knowledge ; in most, the capital necessary for a proper development of their quarries. In consequence, the marble is surcharged with a large amount of expenses, which, operated on by the dealers, increase the cost price ; for few articles

of commerce have so many intermediate dealers as marble. The transport, too, of so heavy an article, is unusually expensive. Most quarries lie far away from all public roads (those in the South of France are principally found in the departments adjoining the Pyrenees and Alps). New roads have to be constructed, in order to work them cheaply to any considerable extent, and to facilitate the removal of the *débris*. This necessitates the outlay of much capital, and, as we have seen above, there is a singular want of enterprise for so promising and well-paying a trade.

From the foregoing remarks the reasons will become apparent why it is necessary to fix such high prices for marble when brought into the market—prices which virtually exclude it from usage for common building purposes.

To give the reader an idea what prices marble commands in Paris, which was the principal market for marble in the world, we subjoin the following price-list of one of the largest marble-merchants in Paris :

No. 1.	Sarancolin Bereyd.....	650	frs.	per cubic mètre =	£32
				(Or about 38 inches cube English.)	
2.	“ Impérial.....	1,000	“	“	40
3.	Laudoc.....	700	“	“	28
4.	Rouge antique.....	1,200	“	“	48
5.	Jaune de Sienne.....	1,400	“	“	56
6.	Griotte rouge.....	1,000	“	“	40
7.	Isabelle Pyrenés.....	1,000	“	“	40
8.	Portor....	1,400	“	“	56
9.	Bleu Aspen.....	600	“	“	24
10.	Campan melangé.....	700	“	“	28
11.	Rouge rance.....	400	“	“	16
12.	Bleu Tarquin.....	600	“	“	24
13.	Vert morin.....	1,200	“	“	48
14.	Brèche violette.....	1,800	“	“	72
15.	Brocatelle d’Espagne.....	1,400	“	“	56

These are the prices of rough marble in the block, delivered in Paris.

In spite of these prices, which must be termed very high, the consumption of marble in France, prior to the late destructive war, was enormous, and exceeded that of any

other country; and it is now rapidly assuming its former immense proportion, leaving but little doubt that a very short time hence it will exceed all prior estimates; but enormous as it was, and is, it would undoubtedly be increased twofold and threefold if the marble could be delivered at a cheaper rate. Paris is the chief mart; and also the principal seat of manufacture of all articles of marble, besides supplying England, Germany, Russia, the United States, &c. From the high taste existent for marble eastward, England may now confidently look forward to a large trade with India, *via* the Suez Canal.

One may judge to what extent marble is used in the country from the fact that France alone, although being itself very rich in marble, and possessing immense quarries of a superior quality in the Southern Departments, imports every year from *Italy alone* about *twelve millions of francs*; and yet, according to every authority, the marble trade is not as brisk as it will be eventually, and is capable of much larger development.

England, on the other hand, poor in marble, and possessing but few quarries, and these only furnishing marble of an inferior kind, imports only £150,000 worth per annum. In 1867, according to the Custom-house returns, the imports were 10,263 tons of rough, and 70,717 cwts. of sawn, or otherwise manufactured marble, the value of the whole being £146,711. This would give an average price of over £10 10s. per ton, or about £32 *per cubic mètre*; a very high average price, considering that the commoner sorts of foreign (chiefly Italian) marble can be bought in blocks in the London market at from £16 to £19 per cubic mètre.

It requires little reflection upon the above figures and facts to convince every unbiassed mind that there is a large field for the development of this trade, both in England and in France, especially in Paris, where an immense quantity is certain to be required for the rebuilding of the palaces

and public buildings lately destroyed by fire, besides a vast sphere of usefulness in America, Russia, Germany, Belgium, Spain, Italy, Canada, India, Australia, and the South American countries. There is always a large demand if only the marble can be supplied at such a price as to meet that demand. Every one prefers a marble decoration to one of paint, paper, or enamelled slate, or other artificial imitations; every one would also prefer the ornaments about the house of marble instead of stucco; and who would not have the whole house and all public edifices built in this, the most elegant of all building materials, if it could be done at a cost not much exceeding that of common stone?

But the marble, as we have shown, is both scarce and too dear.

Of late years, however, an important invention has been discovered, which bids fair to surmount all these difficulties; and it has been patented under the title, "THE MAREZZO MARBLE."

The Marezzo Marbles are now manufactured with speed and accuracy, from a petro-vitrifying fibrous concrete, by the patented process, producing either the rarest or the commonest varieties of marble, yielding at a cost *less* than mere surface painting or graining, a profit of from 100 to 300 per cent. and upwards.

They bear an exquisite polish, quite equal to the rarest and most costly foreign marbles, for which they are always taken in their brilliancy and elegance of appearance; and whilst capable of resisting great pressure and hard blows, they can be delivered in the market unsurpassed for beauty, strength and durability, at *one-tenth* the price.

The Marezzo Marbles are manufactured in blocks imitative of every kind of marble, including granite, porphyry, lapis lazuli, &c., of which they are perfect *fac-similes*; the colors being veined and embodied in the substance itself—which is harder than marble or slate, and not mere surface

imitations, like graining, or the colors floated on enamelled slate.

They can be moulded, sawn, dressed, and polished into every conceivable shape, admitting of elaborate figurings and ornamental forms; bearing exposure to heat, cold, and damp quite as well as real marble; besides being more manageable, and more easily applied, and hence infinitely superior to scagliola, or other far more expensive and clumsy imitations of marble.

For lining the walls of entrance-halls, staircases, and saloons, warehouses, shops, mansions, churches, railway stations, hotels, post-offices, Government and other public buildings, where costly marbles of various colors, such as Sienna, green of various kinds, black and gold, &c., are commonly imitated in graining, or otherwise, nothing has ever been used equal to the effect produced by Marezzo Marble; while, considering its durability, and that, unlike real marble, it can be imperceptibly repaired, if broken, equal to new, and that the walls do not require rendering with plaster or cement for its application, it is actually *cheaper than any other ornamental material of a similar nature.*

The Marezzo Marbles have been extensively used at home and abroad, and universally approved. Among other works are the Entrance Hall of the Society of Arts, Adelphi; the columns of the Memorial Synagogue, Rochester; the Corridor of Gray's Inn Chambers, High Holborn; Large Winding Staircase in a mansion at Stanhope Gardens, Kensington; Large Columns for Hingham Hall, East Dereham, &c.; and these marbles are already approved for the Dublin Exhibition, and for the New General Post Office, St. Martin's-le-Grand, London, and are being placed in the Boston Post Office and Sub-Treasury of the United States.

Practical marble-masons, architects, sculptors, geologists, and others, who have examined the marble, agree that none

superior for the price exists, either as to the quality or the beauty and brilliancy of its colors. It takes a beautiful polish, and presents a brilliantly finished surface.

An idea may be formed of its imperviousness to the influences of the atmosphere, wet, or heat, from the fact that they are now extensively used for baths, after having been tested by an eminent water engineer, by the successive applications of hot water and steam up to 212 degrees, varied with the violent extreme of ice-cold water, out of which unusual ordeal Marezzo Marble has come perfectly victorious.

All the manufactures of Marezzo productions are distinguished by the homogeneous, equal nature of the marble, and the beauty of the colors.

Some varieties belong to the most highly priced marbles in existence, the originals of which are so scarce that it is difficult to obtain blocks of any dimensions in them; whilst in Marezzo, any size slab of the scarcest variety may be had, at the cost of as many shillings as the former would cost pounds.

Here is, consequently, a marble which fulfils all the requirements of the commercial public.

Its quality is unsurpassed. It cuts smoothly; it takes the most brilliant polish, as attested by actual working. Its durability is beyond doubt; its colors are magnificent; the veining perfect; and they comprise the choicest marbles in existence, as Marezzo can be manufactured as cheaply and easily in imitation of the rarest as of the commonest marble.

In short, this marble offers all the advantages and none of the disadvantages of the real, and we may now proceed to examine the next great desideratum, namely, *the price*.

The following is the Official Report of one of the best and most reliable authorities in this matter. It has been given by Mr. Morton Edwards, not upon a merely superficial examination or inspection, but only after having well tested the material, and thoroughly and statistically investigated its capacities and value.

OFFICIAL REPORT ON MAREZZO MARBLE.

7 GOWER STREET, BEDFORD SQUARE, W. C. }
LONDON, *March 7th*, 1872. }

THE Marezzo Marble is capable of being used for a variety of purposes, both useful and ornamental, and the following are its greatest recommendations:—

- 1st. It is so close an imitation of some marbles that the touch only can detect the real, and then only by the peculiar coldness marble always retains.
- 2nd. Its cheapness, and the rapidity with which it can be prepared for use or sale, in nearly every size, shape or form.
- 3d. Its durability—it being entirely waterproof and almost entirely fireproof, and not affected by any ordinary traffic.

There is no doubt whatever that the trade—home, foreign, and colonial—will continue to extend; and my opinion, given after a visit to the Works, in November, 1871, as to its “being adapted to a variety of purposes for which it was not then used, and that when it was better known and tested, the trade would rapidly develope,” has been fully borne out by orders since executed by the Company.

The Marezzo Marble is particularly applicable for Floors, Skirtings, Panelling, Pilasters, Pillars, Columns, Mouldings, Covings, Ceilings, Staircases, Chimney-pieces, Slabs, &c.; and can even be successfully introduced in Baths, Fountains, and out-door work: in fact, it may be used for a Paper-weight or a Palace Staircase.

I have gone into calculations as to the relative price for Marble, Enamelled Slate, Scagliola, and the Patent Marble, for several articles, and it appears to be about one-tenth the

price of marble, and one-half the price of Scagliola and Enamelled Slate; while it may be procured in any size, is easier worked, and from its lightness costs but little for carriage or fixing.

The business appears to be a lucrative one, even now and, if properly managed, the manufacture must be a source of considerable profit to those interested in it.

I shall confidently recommend it whenever and wherever I have the opportunity, and intend using it myself.

MORTON EDWARDS, Consulting Sculptor.

Sec. Soc. Sculptors; Sec. L and A. Soc.; etc., etc., etc.

IV.

It is evident from the foregoing remarks, that as the Marezzo Marble, in its kind, stands unsurpassed in beauty and quality, it will, with equal success, maintain the more severe test of *price of production*.

Not only can the marble be produced at the same price as ordinary enamelled slate decorations, but at a cheaper rate than any of them. No painter or grainer in the world can successfully compete with the Marezzo Marble in the cheapness of production.

The retirement of the proprietor from business has caused the invention only to be worked on a small scale, or, as it were, tentatively. Nevertheless it has proved very productive and profitable. The demand has always exceeded the supply, and orders for this marble have been pouring in so rapidly that the patentee sees his anticipations far exceeded, and finds himself induced to give some attention to the matter, and enlarge the scale of his operations.

A vast market exists for the marble in France, Spain, Italy, Greece, Turkey, Syria, Egypt, America, Belgium, Germany, Austria, Russia, Sweden, India, and Australia; and a great trade may also be expected to arise eastward, *via* the Suez Canal, from India and other hot countries, for which the Marezzo Marbles are particularly adapted.

But, above all, we must not omit to point to the extensive trade which will undoubtedly be done with the four great markets, Paris, Berlin, London, and New York, which, between them, have imported foreign marble to the extent of several millions sterling every year.

In Europe a very large variety of colored marbles are found, and those too of the rarest and choicest kinds, and many public and private houses have been decorated with them in all the beauty afforded by nature, aided by skillful hands.

Many varieties of these marbles have been imported into the United States, but these have been retained in the hands of a few men, and have been so expensive that they could not be used except on work of the most luxurious description.

The only really good American colored marble in the market appears to be that brought from Tennessee, and large quantities of this stained material finds a ready sale in New York.

Thousands and hundreds of thousands of dollars have been expended in this country in the search for a good colored marble, for the want of which we have been compelled to resort to imitations like the Seagliolo, a very soft and fragile production, and also to the rather expensive process of coloring the real white marble, and finally to that imitation known as marbleized slate so extensively used in the manufacture of slate mantels.

During the past ten years an enormous business has been done in the last named imitation, and in New York alone

about eight very extensive manufactories have been established to meet the public demand for this class of articles, the obvious disadvantages of which when tested side by side can be seen at once.

What a vast field for enterprise! An unlimited demand and a practically inexhaustible supply, and at profits which would still be considered enormous if curtailed by half! It only requires the co-operation of capitalists to bring this rich property into the market and realise fortunes on it.

A plentiful supply of a good substitute for marble at reasonable prices will have another great effect: it will popularise the use of marble, and thus double and treble the demand. We can hardly expect to rival the ancients, who used marble not only in the building of their palaces and houses, but also generally about the interiors, for walls, flooring, baths, tables, &c.; but need only enumerate some of the articles for which marble may usefully, and with great ornamental effect, be employed, to show what a large field there is for this branch of mercantile industry. We may use marble for shop-fronts, hall-flooring, door-steps, panels for damp rooms or walls, billiard-tables, panelling for billiard-rooms, window-sills, and for lining entrances, halls, staircases, hotels, saloons, public buildings, bathrooms, mansions, offices, &c., and also for vases, baths, table-tops, cooking-slabs, chimney-pieces, slabs for all kind of furniture, clocks, and hundreds of other articles.

There has not been for years an enterprise offering a more promising prospect of *certain* profit to those who choose to aid in working it all over the world. For never was there a more valuable Patent Manufacture in the Arts, either for constructive purposes, or for decoration. Every feature of it points to a great commercial success. At half the price of other decorative appliances, it must yield a good profit, but at a fourth of the price at which marble actually sells all over the world, it cannot fail to pay enor-

mously. The very low cost of manufacture of this Patent monopoly, requires only a small working capital, and leaves an *unusually large margin of profit*. If works are forthwith established in the various capitals, the same as at London, Brussels, Berlin, Paris and New York, say at Boston, Chicago, St. Louis, Philadelphia, Washington, Buffalo, Montreal, and other cities of the States, so as to keep pace with the enormous demands now made for the extensive building which is going on in all these cities, and which augment with their continually increasing populations, and for the general demands of those wealthy and beautiful cities, a certain and highly lucrative business would be ensured for many years to come. In India also, and in all hot climates Marezzo Marble would be a special boon for many sanitary reasons. The highest authorities certify that in Bombay the cost of building stone is so great that it is cheaper to import it from England than to purchase it on the spot; and there can be no doubt that Marezzo Marble would be welcomed by the architectural profession throughout the country, not only from its decorative attractiveness, but from its extraordinary cheapness and intrinsic value.

The building trade throughout the world has, during the last few years, received a tremendous impulse. In most of the large cities of the world the population has increased, and is increasing, at a considerable rate. European capitals and American cities are being surrounded by new-born suburbs, which are cities in themselves. Magnificent public buildings of the greatest beauty are springing up as if by magic, and each city seems to vie with the other which should produce the most costly and most beautiful edifices. This, and the demand which has arisen for Marezzo Marbles, for fire-proof and other buildings, both at home and abroad, should realise to the earnest workers, as well as to the fortunate possessors of this beautiful manufacture, a princely income.

OPINIONS OF THE PRESS
ON THE
MAREZZO MARBLES.

PROGRESS IN CANADA, PHILADELPHIA AND BOSTON.

REPORTS AND OPINIONS OF PUBLIC JOURNALS.

[From The Ottawa Times, April 29, 1873.]

DOMINION PARLIAMENT.

Second Parliament—First Session.

HOUSE OF COMMONS.

MONDAY, April 28, 1873.

Mr. SPEAKER took the chair at three o'clock.

Mr. Savary moved the second reading of the bill to incorporate the "Marezzo Marble Company of Canada." Carried.

On motion of Mr. Savary, the House went into committee, Mr. Macdonald (Pictou) in the chair, adopted the bill without amendment, rose and reported, and the bill was read a third time and passed.

[From The Morning Chronicle, Halifax, Nova Scotia, April 29, 1873.]

THE MAREZZO MARBLE COMPANY.—We invite the attention of capitalists and the public generally to the prospectus of the Marezzo Marble Company, published in our advertising columns. Many of our readers will remember the beautiful specimens of the marble exhibited at the Merchants' Reading Room a few months ago, at which time we noticed the process of manufacture and the great utility of the invention. The patentee has lately been in the United States for the purpose of introducing the article there, and met with much success, especially in getting the United States Government to adopt it for use in all their new public buildings and in several buildings already erected. Contracts have already been entered into for the use of the marble in the cash room of the Treasury Building at Boston. The cost of the work in that case will be about \$20,000, and it is said that the room will be more beautifully finished than the cash room of the Treasury at Washington, which was finished in real marble at a cost of several hundred thousand dollars. Mr. Mullett, the Government supervising architect, says the Marezzo marble is preferable to the real marble, because it will stand the heat and cold better, does not disintegrate, and can easily be re-

paired if broken. Briefly described, Marezzo marble is an imitation of the real marble. It can be used for walling, cornices, wainscoting, tiling, steps, bath-tubs, billiard tables, interior and exterior decoration of buildings, etc. An act of incorporation for a company in the Dominion is now passing through the Dominion Parliament.

[*From The Halifax Recorder, August 17, 1872.*]

MAREZZO MARBLE.—This is a new invention by which a marbled surface can be, by a secret process, in a very short time put upon slabs of granite or any other inferior stone. This surface imitates every vein, every spot, and the exact color and shading of the kind of marble it is intended to represent perfectly. It is harder than marble, and bears the most exquisite polish. Heat and the atmosphere do not, it is claimed, affect it. Besides these advantages, the manufacturers say that after paying them a profit of fully two hundred per cent. on its cost, they can still sell it for about one-sixth of the price of the real article. It is an English invention and has been introduced to that market by the “Marezzo Marble Company,” whose manufactory is in Shenton Street, Old Kent Road, S. E.

An English paper describes the process of manufacture as follows :

The basic element of the whole is Keene's cement of the finest quality, as manufactured by Messrs. Bazley, White & Co., which is mixed with water and appropriate body colors, and sprinkled on and over the surface of a polished glass plate, apparently in admired disorder, but really with purport and design. This suffices for the mottled and variegated effects required for the body of the work ; the method of producing the veins of all sorts and sizes is really the keystone of the fabric, though wonderfully simple. Skeins of silk, steeped in suitable colors, are unravelled by hand by two of the artisans and laid upon the glass plate prior to the application of the cement, in such patterns and positions as may correspond to the natural order and arrangement thereof in the marble itself, which it is sought to imitate and reproduce. After the irregular but artistic application of the hydrated cement has been completed, forming a surface of sufficient depth—say one-eighth of an inch—the skeins are lifted and removed, leaving, of course, their traces in the shape of colored veins varying in magnitude and tint, but permeating the depth of the mass. The thickness of the artificial marble is then increased suitably by cement of a somewhat coarser quality, and the superfluous moisture at the back taken up and absorbed by an excess of still coarser cement, so that the whole sets sufficiently to allow the glass and slab to be raised on end, so that the effect can be seen at the surface, and, indeed, to be appreciated, it must be seen.

When completely dry, the slab is detached from the glass, and made up to any desired thickness by a backing of coarser Keene's cement, and materially strengthened in tensile degree by the interpolation of an

intermediate backing of fibrous material, coarse canvas or other. The surface, already smooth from the glass plate, is rubbed, finished and polished to bring out the marbling, which, as we have remarked, is marvellously exact to the real thing.

The process has been patented for Great Britain, and applications for patents have been filed at Ottawa and at Washington.* An agent has been appointed for the Dominion who proposes to establish a manufactory of this marble before long in this province. Some beautiful specimens of this marble are on exhibition at the reading-room.

[*From the Halifax Chronicle, August 14, 1872.*]

MAREZZO MARBLE.—There are now on exhibition at the Merchants' reading-room a number of specimens of an artificial marble known as "Marezzo Marble." It is an English invention, intended to furnish at a low cost an article that will be equal in durability and beauty to the best marble for decorative purposes, and certainly the specimens lead one to believe that in beauty at least the invention is successful. It is claimed that a perfect imitation of any kind of marble can be produced by the invention, and can be supplied at about one tenth the cost of real marble, to which for all decorations it is fully equal. An agent of the inventor is now in Halifax endeavoring to organize a company to manufacture "Marezzo Marble" for the Dominion. We commend the enterprise to the attention of our capitalists and trust that, on inquiry, they may find sufficient to lead them to assist it.

[*From The Washington Daily Morning Chronicle, March 21, 1873.*]

We are pleased to note that a company is now organizing in New York for the purpose of introducing these Marbles into this country. As a perfect substitute for marbles they supply a want long felt by our architects. They have been thoroughly tested in the old country, and now decorate the interior of many of the public buildings and palaces abroad, and their cheapness has also enabled many private citizens to decorate their mansions, and the dream of "Marble Halls" has become a reality under pleasing circumstances. We are pleased further to learn that our far-seeing friend, Mr. A. B. Mullett, has contracted for the furnishing of the Sub Treasury and Post-Office at Boston with them.

It would be well for the architects of our city to look after this valuable material as its cheapness brings it within the scope of all, and our friends here can dwell in marble edifices of their own, that will not cost them any more than ordinary buildings.

* Since granted.

[*From the Mechanics' Magazine, June 8, 1872.*]

“MAREZZO MARBLE AT THE DUBLIN EXHIBITION.—The field of invention and useful application in building appliances is very wide, and cannot by any means be said to be overcrowded, although it has recently been fairly cultivated by inventors. But judging from the almost slavish adherence to precedent and routine displayed in the great mass of modern constructions, dwellings, &c., one would imagine that field was very limited, and but little explored.

“We deem it therefore a matter worthy of special and emphatic commendation when an architect is to be found, forsaking entirely the beaten paths—*antiquas vias*—forming and realizing new and beautiful conceptions and effects by the aid of some new material, or the novel application and combination of old ones.

“Moreover, the material elements of his success, the means and appliances employed in the embodiment of his conception, become especially noteworthy when they accomplish effective results by a simple and inexpensive process, and furnish an important and valuable addition to building appliances of ornamentation.

“We are led to these remarks by an examination of the fountain, which forms one of the most elegant and attractive objects in the building of the Dublin Exhibition, just opened by H. R. H. the Duke of Edinburgh, and which has been constructed to the order of Sir Arthur Guinness, Bart., M.P., by the Marezzo Marble Company, from the designs of Mr. Walter Emden, architect, associated with whom Mr. J. Broomfield was the sculptor.

“This fountain is not only colossal in scale, beautiful in design, and perfect in execution, but derives its chief interest from the material in which it has been constructed, and which is really an artificial marble, made under a patented process, simple and rapid in execution, and fully entitled in results to represent, to rival, and to supplant the natural marbles of every kind in point of effect, with great concomitant advantages and superiority in respect of cost.

“Quite recently a considerable number of gentlemen interested—*quorum pars parva fuimus*—having been invited to a private exposition and view of the process and products of manufacture at the works of the Marezzo Marble Company, in Shenton Street, Old Kent Road, S. E., we were enabled to realize the perfection of simplicity and rapidity of the operations, and the accurate veri-similitude of the result, which were alike astonishing. Within the short space of an hour, or an hour and a half, two perfect slabs were manufactured, each containing about sixteen or eighteen superficial feet, the one of ‘violet veined’ and the other of ‘Sienna’ marble. There would of course, remain the drying stage, of about a day, and the finishing process for the surface, but so far as the formation of the slab was concerned, the operation was complete.

“By the courtesy and intelligence of the manager, Mr. Riotti, and through the manipulative skill of the artists—for such they may be ac-

counted—every stage of the construction was exemplified. The basic element of the whole is Keene's cement of the finest quality, as manufactured by Messrs. Bazley, White & Co., which is mixed with water and appropriate body colors, and sprinkled on and over the surface of a polished glass plate, apparently in admired disorder, but really with purport and design. This suffices for the mottled and variegated effects required for the body of the work ; the method of producing the veins of all sorts and sizes is really the keystone of the fabric, though wonderfully simple. Skeins of silk, steeped in suitable colors, are ravelled by hand by two of the artisans and laid upon the glass plate prior to the application of the cement, in such patterns and positions as may correspond to the natural order and arrangement thereof in the marble itself which it is sought to imitate and reproduce. After the irregular but artistic application of the hydrated cement has been completed, forming a surface of sufficient depth—say one-eighth of an inch—the skeins are lifted and removed, leaving, of course their traces in the shape of colored veins, varying in magnitude and tint, but permeating the depth of the mass. The thickness of the artificial marble is then increased suitably by cement of a somewhat coarser quality, and the superfluous moisture at the back taken up and absorbed by an excess of still coarser cement, so that the whole sets sufficiently to allow the glass and slab to be raised on end, so that the effect can be seen at the surface, and, indeed, to be appreciated it must be seen.

“ When completely dry, the slab is detached from the glass and made up to any desired thickness by a backing of coarser Keene's cement, and materially strengthened in tensile degree by the interpolation of an intermediate backing of fibrous material, coarse canvas, or other. The surface, already smooth from the glass plate, is rubbed, finished, and polished, to bring out the marbling, which, as we have remarked, is marvellously exact to the real thing. For certain purposes, to enhance endurance against wear and exposure, a further process of enamelling may be and is resorted to, whereby a kind of hard and highly polished vitreous surface is imparted to the finished product

“ ‘ *Ars est cetare artem.* ’ wherefore it must be understood that however careless and purposeless the operations of the workmen may appear to be in effecting the veined, mottled, and variegated appearances obtained, they are, nevertheless, the result of special training and artistic faculty, devoted to and developed in a perfect study of and acquaintance with the different varieties of marble intended to be exactly reproduced, and rendered the more difficult of acquirement, because the work, as will have been seen, is entirely done *a tergo*. In the result, the Marezzo Marble is scarcely, if at all, to be distinguished from genuine marbles.

“ It scarcely needs to be pointed out that though applied, as above described, to the production of flat surfaces, yet its application and manufacture are capable in an infinite variety of moulded forms and patterns, representing carved work and design of every description, with a sharpness and delicacy, and above all cheapness, almost fabulous. It

has been estimated on good authority that this patent marble does not exceed one-half the cost of scagliola and enamelled slate, while far surpassing them in effect and realism, and only about one-tenth of the cost of real marble, diminishing beyond comparison in very elaborate work.

“This material has an extensive range of utility in decorative work, plain, moulded or circular, superficial or solid, whether as columns and pilasters, statuary, pedestals, cornices, covings, wall-linings, tessellated pavements, floors, staircases, skirtings, mouldings, chimney-pieces, console slabs and tables, panels, &c., &c. It has been employed with advantage and effect in numerous private mansions, as at Stanhope Gardens, Kensington; South Lodge, Knightsbridge, the mansion of Baron Worms; Hingham Hall, East Dereham; Gray’s Inn Chambers, High Holborn; as also in public buildings, such as the Rochester Memorial Synagogue, and notably, the entrance hall of the Society of Arts, Adelphi. In fact, there has been no appliance for building and decorative purposes of recent introduction more important than this, or more capable of lending itself happily, effectively, and economically to tasteful and artistic effect.”

[*Daily News*, May 25, 1872.]

“MAREZZO MARBLES.—The production of imitation marbles for the purposes of architectural decoration has now for many years taxed the inventive faculties of those who saw in the luxurious taste of the age a market for anything that could conduce to gorgeous effect at a comparatively cheap cost. The beautiful veining, the close grain, the hardness of the material, and, therefore, the adaptation to the reception of a highly polished surface, have always placed marble in the first rank of decorative building stone. Unfortunately the scarcity of the material, and that very quality of hardness, involving necessarily an enormous expenditure in workmanship, have placed it beyond the reach of anything below princely fortunes. Scagliola has been for some years used as a substitute for marble, both architecturally and sculptorially; but scagliola is expensive. The Marezzo Marble is an invention which is intended to popularise the use of imitative marble for in-door and out-door decorative purposes, and, judging from what we saw on Thursday, at a private exhibit at the works of the Company in Shenton Street, Old Kent Road, we should be inclined to augur a successful result. Architects, district surveyors, builders, sculptors, and other professional and practical men who were present, were fervent in their commendations of the new material—some from personal experience, and others from what they saw. The advantages of the Marezzo Marble, as explained by the manager of the works, M. Riotti, are its cheapness, the ease and rapidity of manufacture, and its applicability to all purposes of internal building decoration—such as wall lining, flooring, chimney-pieces, pedestals, columns, cornices—as well as statuary, fountains, and other out-of-door ornaments. During our visit we saw two slabs, one

of Sienna the other of white-veined marble, begun and finished ready for the polisher in somewhat less than three-quarters of an hour, the slabs being each about five feet square. The process of manufacture is a very simple one. A slab of plate glass is laid down, upon that skeins of silk saturated with the dyes representing the colors and forms of the veins in the kind of marble to be imitated are spread; upon this cement, in a semi-liquidised state, is sprinkled to a thickness of about the eighth of an inch. This is left to be thoroughly impregnated with the dye from the silk, which is then removed. More of the liquid cement is added, until the slab acquires the requisite thickness; then it is left to dry (a process that usually occupies about twelve hours), and the slab is then lifted from the glass, and is ready for the polisher. The cost of this Marezzo Marble is, we are told, about one-tenth that of real marble, and one-fifth that of scagliola, for plain work; and the difference as regards marble in cornices, capitals, statuary, and other work of ornamentation, must necessarily be much greater, seeing that the material is all worked in a semi-fluid state."

[*Morning Post*, May 24, 1872.]

"MAREZZO MARBLE.—A material which promises to be very useful in the hands of architects and decorators has recently been introduced under the name of Marezzo Marble, and owing to the many desirable qualities it is known to possess, publicity is all that is required to give the composition that prominence which it so well deserves. It is not necessary to describe to the general reader the process by which it is produced, though it is not by any means intricate; but the result may be said to be an accurate imitation of any kind of marble which may be desired. Among the most important of the advantages which are claimed for the compound are beauty, durability, easiness of manipulation, a high polish, and a much lower price than that at which any material at all approaching it can at present be offered. In order to convey an idea of the multiplicity of uses for the 'Marezzo' one has only to think of the large number of articles at present made of marble, such as table-tops, chimney-pieces, cornices, pillars, brackets, fountains, &c.; and as regards its adaptability in this last-named respect, visitors to the Dublin Exhibition will have a striking proof in the presence of an exceedingly large and beautiful composition which will be on view there for a time, but will afterwards be removed to be fixed at one of the seats, in Ireland, of Sir Arthur Guinness. The portion of this fountain at present complete is now at the works, Shenton Street, Old Kent Road, where, on Wednesday last, it was seen and much admired by a large number of architects and others, who had been invited to view the works and witness the mode by which the so-called marble is produced. After these gentlemen had had an opportunity of thoroughly investigating the mode of manufacture, statements were made by the manager and others as to the advantages of the new material, and

criticism was invited. Opinions were given by all kinds of practical men, but no one was adverse, all agreeing that Marezzo Marble was an important discovery, and that its uses were more than manifold. Time alone can test its durability, but there is every probability that that which so truly tries all things will only confirm the good opinion already entertained so widely for the Marezzo. It is calculated that it is about one-tenth the price of marble, and one-half that of scagliola and enameled slate."

[*Morning Advertiser*, May 23, 1872.]

"THE PATENT MAREZZO MARBLE.—This is the title of a new material which has been recently introduced to the notice of the public by the patentee, for the ornamentation of buildings, and its manufacture and application seem fully to justify the commendation bestowed upon it by gentlemen who are regarded as authorities on the subject ; and such certainly is our own impression of the invention after having witnessed its manipulation yesterday, in company with several architects, surveyors, and gentlemen connected with the decorative art in relation to buildings, at the new and enlarged works erected in Shenton Street, Old Kent Road, for the purpose of carrying out the process by which the marbles in question are produced.

"It is not our intention to go into detail in respect to the manufacture of these marbles ; suffice it to say that they are worked out with great speed and accuracy from a petro-vitrifying fibrous concrete, capable of resisting great pressure and the hardest blows. They bear an exquisite polish, quite equal to the rarer and most costly foreign marbles in brilliancy and elegance of appearance, whilst they can be delivered in the market at one-fourth the price ; and in many cases at a cost less than painting or graining, and not exceeding asphalte. They are applicable to all decorative purposes, and they can be manufactured into every conceivable shape into which marble is or can be applied."

[*The Irish Times*, June 6, 1872.]

"ARTICLE ON THE OPENING OF THE DUBLIN EXHIBITION.—As the visitor enters the nave from the Statuary Hall he first sets eyes upon the new central fountain, upon which a great amount of skill, taste and inventive power has been bestowed, and which forms one of the handsomest and most interesting objects which the building contains. The plan of the basin consists of a number of curves following gracefully one into another, and forming a line of beauty for which there is, perhaps no distinct name, but the *foci* of whose extreme points would lie upon an ellipse of small eccentricity, with the major axis running transversely to the Statuary Hall. The bottom of the basin is oval, polished and water-tight. The pedestals of about four feet high, and surmounted by massive circular granite slabs, highly polished and finished

about seven feet in diameter, are placed at equal distances within it, and are lightly covered with water. The central pedestal is surmounted by a splendid white Marezzo marble figure, of great height, representing St. Patrick crushing the toad beneath his foot. At foot, the statue is surrounded by four female figures, each of a different marble, and each typical of one of the provinces of Ireland. The interretical spacings between the allegorical figures are occupied by groups of classic *nautili*, illustrating their famous motion by oars and sails composed of the arms and raised mantles of the pretty molluscs themselves. The two remaining pedestals of the basin support figures of St. Michael, finely cut in alabaster; and above all the sets of statues, there play tall jets of water falling in feathering spray to the reservoir below. This reservoir, for some distance below the water-line, is paved with pure white tiles, and the rim is bordered with polished Marezzo marble. The fountain can be powerfully and beautifully lighted. At either end strong jets of oxyhydrogen light or lime light throw their rays upon the water; and at the sides four black reclining figures bear torches in their hands over the brink. The fountain can also be lighted under the water as well as over, and this is arranged in such a manner as to produce a very remarkable effect."

[*The Dublin Daily Express*, June 6, 1872.]

"IN its article on the opening of the Dublin Exhibition, says:— With regard to the fountain of beautifully finished Marezzo Marble, which is in the central part of the nave facing the apse, and the colonnade or sculpture hall, its enclosing rim is made up of curves of contrary flexure, with four circular granite bases at equi-distant spaces, on which are reclining negro figures bearing ornamental lamps. Within the rim there is at either side of the centre of the basin a group of four storks, standing amidst water plants, and supporting a basin from which there springs a sprite or Naiad child bearing a tuft of shamrock containing an ornamental water jet. In the centre of the fountain there is a group rising to the height of about twenty feet above the floor. Around the base of this group there are four figures, emblematic of the four provinces of Ireland, each seated on a nautilus, with sails set and extended oars. The base carries a large ornamental basin rising above the figures already described, and through the basin there passes a shaft, around which descending serpents are coiled. The group is crowned by a figure of St. Patrick trampling under foot a toadstool and banishing the serpents from the soil. The right hand is extended, the left grasps a staff, above which is a cluster of shamrock leaves containing large ornamental water jets. Nothing but an actual inspection of this artistic structure could give any adequate idea of the wonderful beauty of design which pervades it, and of the extremely pretty arrangement of the folds of the drapery and the coloring of the different portions. The half-robed negro figures are peculiarly handsome, considered as works of art, and the moulding of the allegorical groups representing the pro-

vinces is something over which any one may profitably spend half an hour. . . . The rim is composed of violet vein marble, the central shaft of a splendidly rich Irish green. The basins are of Italian marble; the serpent coiled round the shaft is of Egyptian green, and the figures, nautilus shells, and sails, are in tints closely approaching those of nature, and producing an imposing effect. . . . The whole of these beautiful designs have been originated and executed by Mr. Walter Emden, a London architect."

[*Builders' Weekly Reporter*, May 24, 1872.]

"PATENT MAREZZO MARBLE.—On the 22d of February, 1868, we wrote: 'Among recent improvements and inventions for the ornamentation of buildings, we have no hesitation in placing the Patent Marezzo Marble in the foremost rank. The progress of taste can offer no better proof than the success which this invention has met with since its introduction.' This opinion has been fully borne out by the increasing demand for the new marble, which has become so great that much enlarged premises in Shenton Street, Old Kent Road, have been erected for its manufacture. On Wednesday a large number of architects, surveyors, builders, and gentlemen connected with the decorative arts in buildings, were present by invitation to witness the process of manufacturing the Marezzo Marble, and to inaugurate the new and spacious building erected by the patentee. Several slabs of marble were made in the presence of the spectators, and explanations given as to the ingredients forming it. The manufacture is simple enough, the veins being produced by an ingenious contrivance. The cement used in the process is Keene's, which possesses the valuable property of not drying too quickly. A slab of three quarters of an inch thick takes about twelve hours to thoroughly dry, and is then so hard that it can be polished equal to the finest natural marbles, and capable of bearing a greater strain and a heavier weight than that which it so successfully imitates. This new marble is quickly made, and therefore it can be delivered in the market at about 1s. 6d. per square foot, which is something like one-fourth less than real marble. It was stated by the manager (Mr. Riotti), who was specially courteous, and willing to afford the fullest information upon every point connected with the manufacture, that the Marezzo Marble can be placed, in many cases, at a less cost than painting or graining; but this must be a mistake.* We have no doubt that it is applicable to all decorative purposes, and that it can be manufactured into every conceivable shape into which marble is or can be applied. Perfect *fac-similes* of all the different varieties of natural marble can be produced in this material, the colors being blended and veined through the whole thickness and depth as in marble itself, not

* This is no mistake, inasmuch that the usual wages paid to a professional grainer of high class marbles is 1s. 6d. per square foot, irrespective of the cost of the wood on which they are represented or the colors with which they are done; whilst the Marezzo Marble can be manufactured at a cost only of from 4d. to 6d. per foot.

being mere surface-like draining, or the color floated on enamelled slate. It can be sawn, dressed and polished, equal to the very finest and most costly marble. It can be made in any form, and of any size, and there does not seem to be any limit to its usefulness. The new material has been used in the entrance hall of the Society of Arts, Adelphi; the columns of the Memorial Synagogue, Rochester; the corridor of Gray's Inn Chambers, High Holborn; large winding staircase in a mansion at Stanhope Gardens, Kensington; large columns for Hingham Hall, East Dereham; and it has been recently approved by the authorities in connection with the New General Post Office. It may be stated, in addition, that the marble is particularly applicable for floors, pilasters, chimney pieces, and in fact, to adopt the words of the report of Mr. Morton Edwards, Secretary of the Society of Sculptors of England, 'The invention may be used as a paper-weight or a palace staircase.' In addition to the manufacture, there was an exhibition of various articles produced by the process, and amongst them was a fountain on a colossal scale, and of an exceedingly elaborate character, which is being constructed to the order of Sir Arthur Guinness, Bart., the eminent Dublin brewer, for the forthcoming exhibition in that city. The design is by Mr. Walter Emden, of 8 Adam Street, Adelphi, architect to the Dublin Exhibition building, the sculptor being Mr. J. Bloomfield. The fountain when erected will be forty feet high. It was much admired, not only from the effective and appropriate character of the design, as well as for the beauty of the workmanship. In the course of a *dejeuner* given on the occasion, and which was efficiently presided over by Mr. John Lilwall, Parliamentary Agent of Walbrook, and the Secretary for the occasion, the value of the Patent Marezzo Marbles was warmly advocated by Mr. Walter Emden, the architect, Mr. A. J. Hiscocks, District Surveyor of Wandsworth, Mr. Hall, architect, and other gentlemen, all of whom believed that its application could have a very extended operation in middle-class buildings, as well as in large establishments like those referred to above."

[*The Engineer*, May 31, 1872.]

"ARTIFICIAL MARBLE.—Last Wednesday week a party of engineers, builders, and architects, inspected by invitation the process of making the Marezzo Marbles at the works in Shenton Street, Old Kent Road. These artificial productions so much resemble real marbles that even people who call themselves judges of marble are sometimes deceived by them, so that the first impression is that they must be made at great expense in the shape of artistic ability, however cheap the materials used may be. But, in fact, a most elaborate system of 'veins' of different colors is made in a minute or two by any ordinary workman at no expense at all.

"A large sheet of plate glass is first laid horizontally on a table, then a skein of tangled silk, knotted at the opposite ends, and soaked in coloring matter, is pulled out into a rough rectangular form, the rectangle

being crossed in all directions by the tangled threads, and laid upon the piece of glass, the knots lying beyond the edges of the glass. This first skein is colored to form, say, the blue veins ; then another skein, soaked in other coloring matter, may be laid over it to form other veins. Then some Keene's cement, lightly colored, is sprinkled over the skeins with the fingers, to further add to the marbling effect, and after two or three sprinklings, it may be of different colors, the silk is quite covered by the wet layer of cement. Then the silk is pulled out by being lifted vertically upwards through the cement. More cement is then added, and the mass is then smoothed by a trowel. Next, some fine cement is laid on, and over this a layer of canvas to give strength to the film, now about a sixth of an inch thick. Then comes a thick backing of coarse cement, making the whole five-eighths of an inch thick. On turning up the slab of plate glass, and looking at the face of the layers of cement, as fine a specimen of marble is seen as anybody need wish to view, all made in a few minutes. It is left on the glass twelve hours to dry, and is afterward enamelled and polished. It is not impossible that many a householder who thinks he has a fine marble mantelpiece might, by boring a little below the surface, be somewhat surprised to come upon a layer of canvas inside the stone.

"Nobody gave a verbal description of the process shown last week, but all questions put were freely answered by managers and workmen. Mr. Davey, of the Marezzo Marble Company, was said to be the inventor of the process. We put several questions as to the durability of the marble, there being no doubt as to the perfect character of the imitation, and were told that it had been found to be durable enough so long as it had been tried, namely, about five or six years. It was stated that the oldest specimen of it was an inlaid floor, at the office of Messrs. Bazley, White & Brothers, Milbank Street.

[*South London Chronicle*, May 25, 1872.]

"MAREZZO MARBLE.—A very interesting afternoon was on Wednesday spent near the canal, in the Old Kent Road, when, at the invitation of the Directors of the Company, a number of gentlemen met in Shenton Street, on the occasion of the opening of new and enlarged works for the manufacture of the patent Marezzo Marble. The process has been in operation for about four years, but during that period, for reasons best known to the former proprietors, public attention has been but little drawn to the splendid results obtained.

"The process which was witnessed on Wednesday was very simple ; but of that we have not now to speak, except to remark that its simplicity is an element in favor of the shareholders. The results are what we have particularly to draw attention to, and these are very surprising, the more surprising from the simplicity and ease with which they are brought about. Any kind of marble is imitated, and as Mr. Hall, F.S.A., observed at the *déjeuner* which followed the inspection,

the Company need not confine themselves to imitation, but may apply the promptings of art to the process with good results. The article thus manufactured, when placed, cannot be told from real marble, and this we say not of ourselves—for we are not connoisseurs in the matter of marble—but the testimony of gentlemen eminent as architects, and others competent to judge, all tended to the same conclusion. Its application is as varied as the marble itself, and of its capability in this respect evidence was afforded on Wednesday, when various objects were exhibited. Among the things showed were the parts of the colossal fountain which is being constructed to the order of Sir Arthur Guinness for the forthcoming Dublin Exhibition. Some of the pieces, which were completed, presented a very fine appearance, notably the marble edging of the large basin, the majolica work and Sienna marble of which the pedestal is composed, and the figure of St. Patrick, which is to form the upper portion of the entire work. The chief feature of the process, in our minds, is its adaptability for ornamental purposes in our dwellings, as, by its small cost, persons of moderate means will be able to enjoy the luxury of a beautiful article to replace the present ugly wooden fire-places: of a marbled wall-space instead of paper, thus affording beauty and cleanliness; of doors, which will never want painting or varnishing; and of various out-door ornaments instead of the ugly plain brick-work or daubs of plaster which disfigure our dwellings. Of its suitability for wall-coverings any one may be convinced who will take the trouble to visit the Society of Arts' House in the Adelphi, where the hall has been lined with the marble for the last four years, and bids fair to realise in this case the oft quoted line of Keats, 'A thing of beauty is a joy forever.'

"At the *déjeuner*, held in the new premises, Mr. John Lilwall, presiding, loyal and patriotic toasts were warmly responded to, and toasts proposing success to the concern, and the health of the chief workers, were cordially drank. In the course of the speaking some valuable critical remarks were made by Mr. Hall, F.S.A., and Mr. A. J. Hiscocks, F.R.I.B.A., district surveyor of Wandsworth and Putney, both of whom gave their testimony to the beauty, apparent durability, and worth of the material."

[*South London Courier*, May 25, 1872.]

"OPENING OF THE NEW MAREZZO MARBLE WORKS, OLD KENT ROAD.—INTERESTING EXPOSITION OF THE MANUFACTURE.—On Wednesday afternoon a number of gentlemen connected with architecture and building assembled by invitation at the Patent Marezzo Marble Works, in Shenton Street, Old Kent Road, on the occasion of the opening of the new and enlarged works for this novel manufacture, which, should it eventually succeed, must completely revolutionize the prices hitherto paid for marble, which is such an important article in decorative building.

“The patentees of this new invention undertake to produce imitation marble which is as hard and bears a polish equal to that of the finest marble, whilst in color and vein the imitation is singularly perfect. The entrance hall of the Society of Arts has been lined from floor to ceiling with this new material, and it has also been recently approved by the authorities in connection with the New General Post Office.

“The proceedings of the gathering on Wednesday were rendered especially interesting by the manufacture of several specimens of this marble, in the presence of the company assembled, the process being no less astonishing than satisfactory to the several gentlemen present who witnessed the practical carrying out of this remarkable manufacture. Whilst the process is simple, the results achieved are marvellous. The *modus operandi* consists in a large sheet of glass being laid flat on frame work. (On this occasion the glass was five feet square, containing twenty five feet.) In the first instance, thin wire and cord are irregularly laid on the surface of the glass, so as to form the veins in the large slab of marble which in a few minutes is to be produced. The material used, consisting of a liquid—and which we are informed is Keene’s cement—is then spread over the whole surface of the glass, to a depth of about half an inch, covering the veins. This being done, the veins are carefully drawn out, and the apertures thus left spreading over the surface are filled in with dry cement of various colors, which is sprinkled along them. A further coating of liquid cement is then placed over the entire area of the intended slab, and this is followed again by dry cement being thrown upon it, and the whole becomes set and perfectly hard in a few minutes, the surface being smoothed down during the process of hardening. The slab which has now been produced is then at once lifted up from the frame-work, and the face of the glass discloses beneath its surface a most artistic and beautiful face of marble, exactly resembling the genuine article. The glass is then removed from the artificial slab of marble which has thus been produced, and the process of polishing the face having been effected, the slab, both in appearance and touch, bears such a close resemblance to real marble that it is impossible to distinguish the imitation from the real, the former having been produced with such delicacy of color and perfection of marking. The time occupied in producing this slab, containing twenty five square feet, was about half an hour from the commencement of the process. In addition to witnessing this interesting process, the company were also invited to inspect a colossal marble fountain of an exceedingly elaborate character, which is being constructed at the works for Sir Arthur Guinness, M.P., for the forthcoming Dublin Exhibition.”

[*City Press*, May 25, 1872.]

“THE PATENT MAREZZO MARBLE.—An exposition of the beauty of this material, its adaptability to decorative purposes, and the mode by

which it is manufactured, was given when a select number of gentlemen, on Wednesday, visited the works of the company, and the opinion generally expressed was highly favorable.”

[*Art Journal*, May, 1868.]

“The specimens we have seen bear a polish equal to that of the finest marble, and in color and vein the imitations are perfect. The difference, for instance, between antique and modern Sienna is shown in the manufacture; and on placing a piece of marble by the side of the imitation, the tint is found to be identical—the character of the veining being rendered exactly, insomuch that the difference between the material can be determined only by examination.

“The application of Marezzo Marble is much more extensive than that of scagliola. There are, for example, certain stones which cannot be imitated in scagliola, but these can be represented in this material.

“The objects formed by the manufacture are chimney-pieces, pilasters, columns, pedestals, consoles, skirtings, mouldings, &c. The imitations which we have had an opportunity of examining are those of Egyptian green, Irish green, *vert-vert*, *jaune fleuri*, and *griotte*—a very peculiar production, and so highly crystallized that the substance of the stone appears to be seen through glass.

“The material seems susceptible of any variety of design. When it is considered in the form of pedestals and cornices, we are led to *suppose* its appearance in other moulded forms, to the diversity of which there is no limit. The slabs can be prepared for facing walls, in the same manner as marble is employed; but here presents itself the question of cost, which, we are assured, would be less than that of scagliola, with the advantages of superior durability and surface. This opens at once a wide field for the application of the material to the ornamentation of public buildings and private dwellings.

“The entrance to the house of the Society of Arts, in the Adelphi, has been recently decorated on this principle; and there a more perfect judgment of its effect can be formed than from seeing it in fragments, although never was marble imitated with such delicacy of color and perfection of marking as are presented in these specimens. Under any circumstances, this ornamental product cannot but prove of value.”

[*Stock Exchange Review*, January, 1872.]

“MAREZZO MARBLE is a beautiful and durable imitation of the genuine marble, resembling the latter so closely that even good judges often fail in detecting it. It imitates every vein, every spot, and the exact color and shading of the kind of marble it is intended to represent to perfection. It is harder than marble, and bears the most exquisite polish. Heat and the atmosphere do not affect it; and it is much more manageable than real marble. When we say that Marezzo, sold at one-

sixth of the price of the real material, will bring to its proprietors a profit of at least two hundred per cent. on its manufacture, investors can judge for themselves of the elements of success embodied in the undertaking."

[*The Iron Times*, January 20, 1872.]

"THE MAREZZO MARBLE manufacture is one of the simplest, yet the most beautiful, ornamental inventions of our time. It supplies a surface equal to the most costly marble, and indeed is superior to it, as more easily cleaned, at a rate little exceeding that of our asphalt pavement. It is almost as cheap as graining, far more elegant, and nearer to truth, and twenty times as durable. Some exquisite specimens of it may be seen in the hall of the Society of Arts, at the Adelphi, where it is practically applied."

[*Investors' Guardian*, August 19, 1871.]

"IF any one were to say to the passenger in Threadneedle Street, gazing admiringly on the Val de Travers pavement, that it was within his power to cover the walls of his house with the finest marbles—if he be a man of wealth—or if a tradesman, decorate the front of his shop with a classically-beautiful ornamentation, at no greater price per yard than that at which the Val de Travers stuff is laid down, viz., about a shilling a foot; he, a stranger to the manufacture of Marezzo Marble, and what has been done by it, and at what trifling cost, would feel inclined to deny the assertion, considering himself as still liable to the tasteful ignorance of the painter and the grainer for his walls, his halls, his corridors, his chambers of reception, his ball-rooms, his pillars, pilasters, and *façade*.

"Nevertheless, whoever may come within the entrance-halls of the Society of Arts' House, in the Adelphi—a place that should be oftener visited by all of us, and a society worthy of more universal and more generous support—will see marble panels of violet vein, with Bardiglio mouldings, bordered by rich antique jasper, and with Egyptian green skirtings, an arched doorway, also of Bardiglio marble, with chimney-piece and ornamentation for clock included (we quote the professional description of the *Builder*), all of Marezzo Marble, 'the effect of the whole harmonizing with the mosaic pavement, and the result a very handsome apartment.' All this has been up nearly four years. Let it be contrasted with the costly, but less beautiful, marbling of the Foreign Office hall and staircase, and the man of true taste will give the preference to the Marezzo.

"This manufactured marble, which can be executed to any shape or size (within ordinary use), from a table to a chimney-piece, and from a column to a tombstone—or rather we should say a monument—is a cheap substitute for marble, while it is its equal in elegance, durability and resistance to atmospheric influences. If it cost twice or even thrice

the price of painting or graining on a staircase, or outside a house, it has the advantage, nevertheless, of not fading decaying or requiring renewal. A little water at any time will restore its brilliancy, and it shines bright and polished, when only clean, as a schoolboy's face after his soap and water, on a summer holiday morning.

“The Marezzo Marble is, moreover, capable of all colors, whether of the cheapest or the costliest of marbles—the *vert antique*, the *jaune fleuri*, the *griotte*, the charming *breche violette*, the sunlighted Sienna, or the ruddy warmth of the glowing *Isabel*, the brightest and the noblest of Spanish marbles. For elegance of color and delicacy of tint, a specimen now at our office, two feet square (which we saw made at the factory on Thursday last *in five minutes*), will be pronounced by the connoisseur unrivalled.

“It must be remembered that this Marezzo Marble is not alone beautiful, but it is also cheap; that it is easily manufactured, without heavy or expensive machinery, from materials of small cost, with comparatively little labor—much less than that of making, melting, grinding, and polishing glass; that it is applicable to all the uses of ordinary life—as slabs, chimney-pieces, washing-stands and tables; and, therefore, will be an article always in call.”

[*The Architect*, August 14, 1869.]

“It is a method by which all kinds of marbles may be imitated with speed and accuracy; the durability, strength, and economy of the product being also great recommendations. The new marble has a fine polish; the color and veining are perfect; its varieties know no limit but that of nature; it can be made up into any shape, as chimney-pieces, pilasters, columns, skirtings, mouldings, panels, &c.; and it competes with scagliola, in that its use is wider, imitating all marbles.

“The use of some worthy substitute for marble has long been a desideratum, as the expense of the real material is so great, when properly worked up into all the requirements demanded of it, that it can not be indulged in by other than the wealthy. Henceforth, true taste in middling circumstances will be able to realise its desires, equally with high art in the most sumptuous palace. To architects and builders this new invention will afford the means of rich decoration, hitherto in many cases unattainable. We lately had an opportunity of visiting a mansion at South Kensington, where large quantities of Marezzo are being used. Along the sides of nearly the whole of the magnificent winding staircase, panels of various marbles are laid on, the imitation being so true as to deceive the eye and finger of the initiated—indeed, the only tell-tale is the cement back; but this being hidden after fixing, the illusion is complete and decided. Throughout, the processes are those of highly-skilled hand labor.”

[*The Builder*, July 11, 1868.] (Third Notice.)

“THE entrance-hall of the house of the Society of Arts, in the Adelphi, has been lined from floor to ceiling, including skirting, wall-covering, and cornice, with this new material—Marezzo Marble. It is somewhat similar in appearance to scagliola, as we have had occasion to observe when describing it on a previous occasion ; but its application appears to be more extensive, it takes a good polish, and is said to be moderate in cost.

“The decoration of the Society of Arts consists of panels of violet vein, with Bardiglio mouldings, bordered by rich antique jasper, and with Egyptian green skirtings. The soffit of the arched doorway, to the left of the entrance, is executed in one piece, representing a beautiful formation of Bardiglio marble. The chimney-piece and ornamentation of the clock are included. The effect of the whole harmonizes with the mosaic pavement, and the result is a very handsome apartment.”

[*Building News*, April 3, 1868.]

“WE have recently seen specimens of Marezzo Marble, and there can be no doubt about its utility and beauty for the ornamentation of buildings. Its close imitation of marble is surprising. Unlike scagliola, it is made of cement, but fibre being mixed into the material, makes it strong, capable of receiving hard blows without being broken, and renders it more easily moved from place to place. It can be made to any size. Any kind of marble can be imitated and executed, with such a finish that it requires a well trained eye to distinguish it from the genuine article. It can be applied to a variety of forms, such as panels, mouldings, chimney-pieces, columns, &c. It is enduring, and not subject to discoloration by its close contiguity to jets of gas. The cost of material is much cheaper than any other imitation of marble.”

[*Builders' Weekly Reporter*, February 22, 1868.]

“AMONG recent improvements and inventions for the ornamentation of buildings we have no hesitation in placing Patent Marezzo Marble in the foremost rank. The progress of taste can offer no better proof than the success which this invention has met with since its introduction. Its merits were brought prominently before the Society of British Architects at their opening meeting in November last.

“At the Show Rooms can be seen some remarkably fine specimens of this NEW MARBLE—for to the eye and touch it has all the appearance of the genuine article. One of the chimney-pieces, a perfect imitation of jasper marble, is, indeed, a very beautiful work of art.

“As a perfect substitute for marble, the Patent Marezzo supplies a want long felt by architects, decorators, and builders, in the ornamentation of principal rooms, corridors, and halls of public buildings. Its application can be seen in the corridor of the Gray's Inn Chambers, Hol-

born. It is intended to decorate the entrances to the Society of Arts' House, Adelphi, with this Marezzo."

[*Bullionist*, July 6, 1872.]

"THE works in operation in this country have already been doubled in size, and so great a demand for further production has arisen, that a further enlargement is necessary to do justice to the business offering. It is not at all surprising to find the requirements for a material so capable of appliance in decorative work should have surpassed the provisions made for its supply. It needs but to be seen to be appreciated, and, when its cheapness is considered, there can be little doubt that a lasting and profitable business can be secured by the commonest attention to the rules of commercial progress. Marezzo Marble is an artificial reproduction of the effects of the most esteemed colored marbles. It may be applied on flat surfaces, and is also capable of moulding into an infinite variety of forms and patterns representing carved work, and designs of every description, with truthful sharpness and fidelity. The architect and the decorator will find a new ally in their most daring designs, while an article that can be used for a paper-weight or a palace staircase will be sure to attract the attention of the artist. It is capable of transmitting the forms and ideas of genius down to the latest posterity as faithfully as the Greek marbles have brought down the works of Phidias for our admiration thousands of years after they were sculptured by the hands of the great master."

[*Huddersfield Examiner*, July 6, 1872.]

"MAREZZO MARBLE.—It would be a mere waste of words for us to recapitulate what has been already said by architects, and artists of undisputed talent, touching the new invention known under the name of Marezzo Marble. Its best eulogium is to be found in the terse and pithy phrase of Mr. Morton Edwards, Secretary of the Society of Sculptors of England, when he spoke of it as 'an invention that may be used for a paper-weight or a palace staircase;' and as a proof of the extraordinary facility with which it may be made to serve the finest specimens of art, we need but refer to the magnificent fountain now adjoining the interior of the Dublin Exhibition, made to the order of Sir Arthur Guinness, Bart., which has elicited the admiration of all connoisseurs. From the tests this substance has already undergone, it would seem that its durability is put beyond the possibility of a doubt, and its cheapness is a patent fact for which figures vouch. It is surprising, but nevertheless true, that the manufacture of this patent marble is a process remarkably inexpensive when we take into consideration the marvellous results attained. A *resume* of the *modus operandi* may not be devoid of interest to our readers. A large sheet of plate glass having been laid on a table, a skein of tangled silk, soaked in

coloring matter and knotted at the ends, is drawn out in a sort of rough rectangular form, the rectangle being crossed in all directions by the tangled threads. The skeins are formed so as to represent the different veinings and colors of the marble. A certain portion of Keene's cement is then dashed on to the silk, and after two or three sprinklings, the silk is withdrawn and the marble is virtually made. However, other coatings of cement are applied, then a layer of coarse canvas is laid on; next comes a thick backing of coarse cement, and this is left on the glass to dry, after which the marble is turned off to be polished and cut into blocks, &c. The high price of real marble has been often a stumbling block to those who otherwise would have been very glad to give to their house-front the improving, and at the same time elegant, appearance that this substance imparts in so eminent a degree. However, intellect and enterprise have trampled under foot this, as it has many other obstacles, and now marble—or at least what comes to the same thing—a material as good in form, color, and durability, has been found which bids fair to change the appearance of more than one great city. It has been often remarked that the buildings of Paris have a certain sameness about them, a defect which will soon be obviated by the use of this material."

[*Eastern Morning News*, July 3, 1872.]

"The cheapness, durability, and beauty of Marezzo Marble being now put beyond any doubt, we are glad to perceive that the benefits of this invention are about to be extended to France. London has been often styled a city of bricks, whilst Paris was, up to a very recent date, the city of stone. But though in many instances the carvings wrought, whether on the *facades* or in the court-yards of Parisian hotels, were of more than ordinary neatness of execution, the eye was very soon fatigued by the unbroken line of white. It was a great relief to find a slab of marble here and there to break the sameness, but these were but as rare oases in the desert. Latterly, French artists and builders found themselves called on to provide structures more coformable to the public taste, and marble was used by them, but owing to its high price, in rather scant proportions.

"The Marezzo Marble having turned up, will now be used by them plentifully, and the great desideratum—richness and variety—will be attained. Experience proves that the artificial marble is in everywise equal, and for practical purposes superior, to the real article. It can be manufactured speedily, and at trifling cost. It possesses the polish, richness of tone, and variety of tinting, of the original substance, and the fact of its being counterfeit cannot be detected by the most practised eye."

[*Weekly Hampshire Independent*, July 6, 1872.]

“ANOTHER invention is announced in our columns, and we suspect that among the many useful discoveries of the age Marezzo Marble will take a foremost place. The great esteem in which it is held by those connected with the building profession, far from being exaggerated, is, we are assured, but the result of the many tests to which it has been subjected, and from which it has issued bearing a new *cachet* of excellence.”

[*Middlesex Mercury*, July 6, 1872.]

“VISITORS to the Society of Arts, the Dublin Exhibition and other places, will have observed the innumerable artistic purposes to which the manufactured Marezzo Marble has been applied; and so highly has its use been appreciated, that a demand for its production in France and on the Continent has followed as a matter of course. In all architectural and other works, where marble only has hitherto been used, the Marezzo is competing so admirably that the imitation cannot be detected, except to a very practised observer; and as a material so beautiful and comparatively inexpensive, will doubtless take the place of so much of the costly granite and marble now generally used for decorative purposes; that a large demand for its production exists there is no question.”

[*Iron Times*, July 6, 1872.]

“THE Marezzo Marble is one of the most useful, as it is the prettiest and most admirable (in its artistic possibilities) of the inventions of the period. The beautiful ornamentation of vari-colored marbles in the halls and staircases of our houses, from the mansion to the 8-roomed villa, has hitherto been inaccessible, as well from the weight of the material as its costliness. But any individual of moderate means may now indulge the finest taste, whether in the sun-lighted *Sienna* of Naples, or the ruddy *Isabel* of Spain, the *vert antique*, the *griotte*, or the charming *brèche violette*. All are at his command, in slabs or chimney-pieces, tables or pilasters, a washing-stand or a monumental tomb, inside the house or outside of it; for, although bearing the most exquisite polish, it is not liable to atmospheric influences, however exposed, since, however stained or accidentally discolored, that ‘cheap resource,’ to use the words of Shakspeare,

‘A sponge will wipe out all, and cost you nothing!’

“The price is little over a shilling a foot—no more than we pay for the asphalte under our feet; but the ‘beauty is a joy forever.’

“Already, within the last two years, since the institution of the English Company, the Marezzo Marble has been largely adopted in public buildings and private mansions. It may be seen in the entrance-hall of the Society of Arts, at Stanhope Gardens, and most places of public exhibitions. The consequence has been a large amount of orders,

by which the works of the Company, already doubled, are kept in constant employ."

[*The London Mirror*, July 6, 1872.]

"MAREZZO MARBLES.—Such is the name given to a new material for decorative purposes, produced by a company whose prospectus is now before the public, and whose object is to purchase the right to manufacture and sell the Marezzo Marble in France. Marble, from its beautiful veining, its close grain, and that hardness which renders it capable of receiving the highest polish, has always held a foremost place in decorative building stone; but then the scarcity of the material, and the enormous expenditure of labor involved in its workmanship, have operated as a barrier to its use except to that very limited extent when 'money is no object.' What the late Prince Consort called 'the restless ingenuity of man,' has therefore long been at work to produce a substitute of sufficient excellence to pass current for marble, and yet capable of being supplied at a considerably reduced cost. The nearest attempt made in this direction, until recently, was 'scagliola,' which, for some years, has been applied both architecturally and sculptorally, but it is expensive, and even in its very best state is but a poor representative of the real article.

"The Marezzo Marble is an invention which is intended to popularize the use of imitative marble for in-door and out-door decorative purposes, and its introduction certainly promises to supply a void which has long existed. The process of manufacture is remarkable for its simplicity, considering the high results produced. On a slab of plate glass are spread skeins of silk, saturated with the dyes representing the colors and forms of the veins in the kind of marble to be imitated, and upon this is sprinkled a cement in a semi-liquidized state, to a thickness of about the eighth of an inch. This being left until it is thoroughly impregnated with the dyes, the silk is removed. More of the cement is then added, until the slab becomes of the required thickness, when it is left to dry for about twelve hours, after which it is lifted from the glass, and is then ready for the polisher. A few days since a private exhibition of the process of manufacture was held, and was attended by a number of architects, district-surveyors, builders, sculptors, and other professional and practical men, who expressed their unqualified admiration of the new material, and their opinion of its adaptability to all purposes of internal building decorations, such as wall-lining, flooring, chimney-pieces, columns, pedestals, cornices, and also to statuary, fountains, and other out-door ornaments. During the visit, two slabs of Marezzo Marble—each about five feet square—one of Sienna, and the other of the white-veined kind—were begun, and were ready for the polisher in less than three-quarters of an hour. Consequent on the rapidity of its manufacture, the cost of Marezzo Marble is about one-tenth that of real marble, and one-fifth that of scagliola, for plain work,

while as regards marble in cornices, capitals, statuary, and other works of ornamentation, the difference is much greater, inasmuch as the material is all worked in a semi-fluid state. The invention is altogether a most valuable one."

[*The Exeter and Plymouth Gazette*, July 5, 1872.]

"SHOULD Macaulay's well-known New Zealander betake himself to Paris, after having sketched out a history of the rise and fall of what we style the 'Modern Babylon,' from his commanding position on the arch of London Bridge, he will probably be not a little surprised to find that at a certain epoch the two great nations of Europe—France and England—patronised with common accord, for their public buildings, a certain substance, quarries of which never existed in either country. Should he take the trouble of analysing the material, he will find it to be a composition made to represent marble; and if he be an honest critic, he will no doubt say something peculiarly flattering about the inventive genius of the men of the nineteenth century. Seriously speaking, there are few inventions that reflect so much credit on the age as that known under the name of Marezzo Marble. Like everything good it is pre-eminently simple, and will undoubtedly attain a world-wide popularity. The most distinguished ediles have pronounced upon its utility, and the most experienced chemists have pledged themselves to its durability. Every day new gems of artistic beauty are composed entirely of it, and when the Dublin Exhibition was opened, the magnificent fountain in Marezzo Marble that adorns the nave was unanimously declared a masterpiece. All that is rich, beautiful, and varied in marbles, can be reproduced with marvellous accuracy by means of this unrivalled imitation, and it bids fair to become one of the most charming handmaidens of art. One of its greatest advantages is its cheapness, and the rapidity with which it can be prepared for use in nearly every size, shape, or form. It far exceeds anything as yet offered to the public, scagliola and enamelled slate falling far into the shade by the side of it. It has caused a sensation among the building profession of Paris."

[*Bath Chronicle*, July 4, 1872.]

"WE observe that a concern has been started for the purpose of furthering on a large scale the use of Marezzo Marble in all the great buildings of the Continent. No material, it is stated, could be better adapted to meet the requirements of French architects. For palatial residences, the *facades* of public buildings, or those of the large *magasins* on the boulevards, the Marezzo Marble will be an invaluable agent. Recent events have opened up a large field for its use, as well in the construction of new edifices as in the restoration of others partially destroyed. Eminent foreign architects fully agree in the verdict so

unanimously passed on the Marezzo Marble by those in our own country best competent to judge of its merits, and we learn from their testimonies that the counterfeit is in every way equal to the real article.”

[*Civilian*, July 6, 1872.]

“THE extraordinary cheapness, and the facility of application which renders this material so adaptable in architectural art, secures the invention a favorable introduction ; and as this description of marble has been extensively adopted in France, as well as in England, there appears to be a wide field for its successful reception. The distinguishing feature of this patent is the rapidity with which imitative blocks of every kind of marble are produced, embodying in the substance itself perfect *fac similes* of the choicest varieties of marble, bearing an exquisite polish, and quite equal to the most costly foreign marbles, for which they are constantly mistaken, from their brilliant similarity to nature and elegance of appearance. While it is also stated the blocks can be moulded, sawn, or dressed into any conceivable shape, their capability of resisting the effects of heat, cold, or damp, is an additional illustration of their commercial value. It is ascertained, from careful estimates that have been made, that the profits will be necessarily considerable, and as the materials are cheap, and no expensive machinery required, the undertaking claims favorable notice of the public.”

[*English Independent*, July 4, 1872.]

“THE Marezzo Marble, manufactured under a patented process, is spoken of by the papers which are authorities in regard to building and decorative materials, as well adapted to supplant the natural marbles of every kind in point of effect, and, by its comparatively small cost, largely to find favor for purposes of ornamentation. The marble is manufactured with astonishing speed, in every conceivable shape.”

[*Asiatic*, July 5, 1872.]

“FOR building there is probably, all things considered, nothing like stone, and of the various kinds of stone suitable for architectural purposes the best is marble. At once in the highest degree a utility no less than a luxury, it is only the costliness of marble that has hitherto prevented its universal application to at least the adornment of public and private buildings. Elsewhere we publish particulars of the Anglo-French Marezzo Marble Company, formed for the purpose of purchasing and working the valuable patent for the manufacture and sale of Marezzo Marble in France. The product of this manufacture is by no means experimental; the Marezza Marble already adorns a number of English mansions and public buildings, and has been pronounced by the highest

architectural authorities to be at once strong, durable, and easy of manipulation; while in the brilliancy of its appearance the very finest natural marbles are fully equalled. Paradoxical as it may seem, the Marezzo Marble is in some respects better than natural marble, as it is in every way equal to it. Capable of being sawn, dressed, and polished *ad libitum*, repelling the ravages of heat, cold, and damp, this admirable substitute for the queen of stones is much more manageable, and can, when fractured, be repaired without leaving a trace behind of the lesion. It is applicable to every possible form of domestic and public architecture; its price is about a tenth that of the natural marble it so successfully rivals, and half that even of enamelled slate. At the same time the lightness of the new material is productive of very considerable economy in carriage and erection. At the Dublin Exhibition there is now a very beautiful fountain, on a colossal scale, built of Marezzo Marble, and exciting the admiration not only of architects but also of artists. The material itself is cheap, the production rapid and very economical, and the demand is practically unlimited."

[*Northern Whig, Belfast, July 3, 1872.*]

"MAREZZO MARBLE has been very much used in erecting pilasters, columns, pedestals consoles, skirtings, mouldings, &c., and is said to have answered admirably. Egyptian green, Irish green, *vert-vert*, *jaune fleuri*, and *griotte*, have been imitated, we are informed, with considerable success."

[*Financier, July 3, 1872.*]

"THE invention is stated to be admirably adapted to French, and especially Parisian requirements, so many buildings having to be re-constructed and re-decorated. The manufacture is stated to be speedy, 'embodying in the substance itself perfect *fac-similes* of the choicest varieties of marble, bearing an exquisite polish, quite equal to the most costly foreign marbles, for which they are constantly mistaken.' It appears that they can be moulded, sawn, and dressed, are suitable for most elaborate work, are strong and durable, and may be readily repaired. For inlaid and decorative work the Marezzo is stated to be a 'superb material,' and it can be sold at a profit at one-tenth the cost of the higher classes of natural marble, and at half the cost of enamelled slate."

[*Investors' Guardian, July 6, 1872.*]

"MAREZZO MARBLE is largely in use, and is highly approved of for building and decorative purposes; the raw material is very cheap, and the manufacture inexpensive, not requiring any large outlay in plant or machinery."

“There is no doubt that the Marezzo Marble is a valuable material, in growing estimation, and the prospectus quotes from the Press highly laudatory paragraphs in which it has been approved of.”

[*Cheltenham Examiner*, July 3, 1872.]

“THIS material, manufactured at a trifling cost and with the simplest assistance from a substance which is found all over the world, has all the appearance of genuine marble, and would deceive even experienced judges. It is as hard and as durable as real marble, at about a tenth of the price of the better qualities. It is said to have been submitted to a most crucial experiment, with hot and cold water, by Mr. Jennings, an eminent sanitary engineer, of Lambeth, who uses it extensively for baths. The great fountain of the Dublin Exhibition, lately opened by H.R.H. the Duke of Edinburgh, is made of Marezzo Marble, and forms a lasting monument to its excellence.”

[*Daily Recorder*, July 6, 1872.]

“THE rapidly-increasing art culture of the nation, despite its wonderful accretion of wealth, has resulted in such a rise in the price of marble (always an almost indispensable material in elegant architecture) that any good substitute for the article is sure to be hailed with satisfaction. Hence the success attendant on the operations of the Company for manufacturing Marezzo Marble in England is not in any way surprising, and the proposition to take France into the field of operations is one recommending itself greatly to the investing public. . . . The favorable opinion expressed by both the general and the technical Press augurs exceedingly well for the future of the concern.”

[*The Art Journal*, September, 1872.]

“MAREZZO MARBLES.—The above name has been given to an invention which promises to do good service in the way of mural and piece decoration in halls, staircases, galleries, public buildings, and in a variety of other directions. In all such propositions the two great considerations are appearance and cost, and in this case these are met and satisfactorily disposed of. The promising character of this really beautiful production was mentioned in the *Art Journal* a few years ago, with an entire anticipation of that success which has attended the progress of its application as a medium of elegant domestic embellishment. The curious exactitude of the veining and surface is beyond all suspicion of the most cunning legerdemain of artistic handling; hence is the mystery at once adverted to, in order to explain the extreme simplicity of production. No inspection, however cunning, of the surface or vein would lead an inquirer even near to the *rationale* of the process.

The most skillful expert in designed and manipulated forms and patterns would never dream of the means of obtaining surfaces that run side by side with Nature, and which are only suspected of being factitious on account of their superior delicacy and the beauty and variety of their colors. As in very many other valuable discoveries, the means of production is in principle singularly simple ; indeed, any description of it reads like that of a not very ingenious trick ; yet there is in its execution a great proportion of the *chic* of Art, insomuch that an educated hand and a cultivated taste are indispensable.

“To advert briefly to the manufacture : the base of operations is a form of plate glass, on which is cast a skein of silk saturated with the color required, and disposed in imitation of the vein of the marble to be produced. The silk is then covered with a coat of cement, say Keene’s, to the depth of an eighth of an inch ; and while the cement is yet wet, the silk is removed by being drawn up through the cement, to which, *in transitu*, it imparts color. The veining of the marble, therefore, as a rule, runs one eighth of an inch deep ; but the process shows that it may be of any moderate depth. In order to preserve and consolidate the veined surface, it is backed with ordinary cement to the substance, it may be, of half an inch ; and when the mass is dry, it is removed from the glass, irregularities are rubbed down, and, the surface having been polished by hand, it presents the appearance of the finest marble.

“Such in brief is the means of producing an imitation of a natural material, which, in all ages of the world, has been held in high estimation ; the only limit to its extensive use being the difficulty and expense of procuring and working it. We have seen it, as yet, only as little more than an architectural enrichment, but the perfection of the reproduction is surprising. This and the delicacy of the veining would suggest a very costly material ; whereas it is the object of the Company to popularize it, so as to bring it into ordinary use.

“From what has been said about the method of production, it will readily be understood there is no marble surface that cannot be imitated, and the cement is susceptible of any color. The marbles which are exhibited on the premises of the Company, are Egyptian, Sienna, Verd Antique, Jaune fleurie, Griotte, Irish Green, Rose fleurie, Rouge Royal, Isabel, Brèche Violette, granites, and any variety of fancy marbles. Among the objects shown are panels for halls and staircases, columns, pedestals, brackets, cornices, and fireplaces complete with mantelpieces, and mounted with variously colored marbles. The panels are bordered with marbles of different colors, the combination of some producing a charming effect. Ornamented tables are also constructed of any color, and bordered with much taste ; and to descend to the more common household utilities, it is impossible to assign a limit to its applicability, although it may not be desirable to enter into competition with ordinary manufacture.

“Allusion has been made, hitherto, only to flat and round forms, such as would genenally enter into architectural enrichment, and these are

produced at a cost having reference to the general tariff, and greatly below that of marble. The consideration of the ordinary tendencies of the invention suggests in how far it might be made available in florid and ornamental Art ; for it cannot be believed that the efforts of the Company will be limited to flat and cylindrical productions, while they operate with a medium so practical as cement. The observations we are about to make are suggested by a bracket, one of the objects shown, which of course is a stock form, and continually repeated. It may be argued that florid or personal composition is not the purpose of the Company, which is commercial—that the profits accruing in that direction are more worthy of their attention than those derivable from the execution of Fine Art designs. Such may be the present views of the proprietors of the invention ; but it cannot be thought that the material of such varied susceptibility will be confined to its present limited range of usefulness. It may not be expedient to undertake subjects in the round and in high relief ; but from what we have seen executed in cornices and other projecting forms, we conceive that no great difficulty would attend the production of bas relief compositions which, to certain surfaces, would give a richness and beauty scarcely to be surpassed by the trophies of the chisel.

“ It will be understood, from the brief account given of the manufacture, that the surprising cheapness of the material is but a natural consequence of the rapidity and facility of its manufacture. When the question is merely that of the production of blocks or tiles for the most ordinary purposes of embellishment, nothing can be more simple than the process of working. Indeed, a result so brilliant with so much of the reality of nature strikes even the most ingenious intelligence with wonder, its principle excluding it from the range of scientific research. Such is the ready adaptability of these ordinary block and flat forms, that they may (as we are informed by the prospectus of the Company) be moulded, dressed, polished, and sawn into every conceivable shape. They may be bordered by elaborate mouldings and ornamental forms of great strength, beauty, and delicacy of outline. In canvassing the substance and durability of the material, one anxious question will always be raised—that is, with regard to its capability of resisting the effects of exposure to the vicissitudes of climate ; and on this point we are assured that it resists the effects of exposure to heat, cold, and damp, as perfectly as natural marble, besides being more manageable and easy of application. There is also a remarkable advantage which the material possesses over marble, which must be admitted to be of no inconsiderable value—that is, the facility with which injuries can be repaired. In sculptures in marble, fractures are irreparable ; and hence a strong argument in favor of the employment, for ordinary purposes, of an article which is cheap to begin with, and easily kept in good condition.

“ Marezzo Marble offers itself as a means of decoration accredited with the very best testimonials. In speaking thus favorably of it, we have no other view than that by which we have been actuated in our

notices of so many valuable inventions that recommend themselves by their own merits. Surfaces laid down in Marezzo Marble can be enriched by the most beautiful designs in inlaid work ; or, if it may be so described, marble *marqueterie*, which, were it even practicable in marble, would be so costly as to place it far beyond the means save of the very affluent few. On the other hand, this medium claims popularity on the score of its being admirably adapted for the embellishment of private residences, public buildings, Government offices, railway stations, hotels, banks, churches, &c., for the formation of columns, mouldings, cornices, borders, panels, pilasters, brackets, tables, slabs, pavements, and for covering all spaces which are now so wretchedly occupied by badly painted imitations of marbles.

“ The Marezzo Marble is as yet but little known ; but if it be asked to what extent it has already been patronized, reference may be made to various public buildings and works, as the entrance hall of the Society of Arts, in the Adelphi ; the Collossal Fountain, a very attractive object at the Dublin Exhibition, just opened by the Duke of Edinburgh ; Gray’s Inn Chambers ; the mansions of Sir Richard Wallace, of the Hon. F. Cadogan, Baron Worms, Knightsbridge ; Hingham Hall, East Dereham ; the Memorial Synagogue at Rochester, &c.

The description we give of the principle of the manufacture shows that for the production of the material no expensive and complicated machinery is necessary ; that, in short, it is the result of a handicraft depending for its perfection on experienced manipulation. Hence, in this direction there is no investment to enhance the market cost of the product, and the raw material is always at hand and very cheap. Under such favorable circumstances, a very large manufacture can be carried on at one-fourth of the cost which would be necessary for the maintenance of other establishments of equal magnitude. The only speciality in the working is what may be described as the skilled labor, and a small proportion of this represents a large amount of production, as the sawing, dressing, polishing, &c., are all so far mechanical as to require but little skill in their accomplishment.

“ The selling price is only about one tenth of the higher priced marbles, and about one-half of that of Scagliola, enamelled slate, or other imitations, and in many cases even less than the cost of skillful graining and wood imitation.

“ Although so much is to be said in commendation of Marezzo Marble, the most cursory examination of the material itself would suggest more than can be said. It is enough to observe that there could be no hesitation in choosing between the wretched imitations of woods and marbles which everywhere offend a cultivated taste, and a cheap imitation of marble so brilliant and perfect in surface and vein as almost to defeat the inquiries of an expert.

See also *London Daily Telegraph*, November 30, 1867 ; *Builder*, December 14, 1867 ; *Weekly Times*, December 22, 1867 ; *British Trade*

Journal, June, 1868 ; *Leeds and Midland Counties Advertiser*, January, 1869 ; *Oxford Times*, 16, 1869 ; *Stock Exchange Review*, January, 1872 ; *Iron Times*, January 20, 1872 ; *Investors' Guardian*, July 6, 1872 ; *Financier*, July 3, 1872 ; *Art Journal*, September, 1872 ; *Asiatic*, July 5, 1872 ; *Bullionist*, July 6, 1872 ; *Engineer*, May 31, 1872 ; *Daily News*, May 25, 1872 ; *Mechanic's Magazine*, June 8, 1872 ; *Times*, July 6, 1872 ; *Dublin Daily Express*, July 6, 1872, &c., &c.

Marezzo Marbles seem to be rapidly growing into favor in the United States, for Boston, Philadelphia and Chicago are following the example of New York and organizing influential companies to establish manufactories in those cities for producing these beautiful marbles at a surprisingly low cost and with a handsome margin of profit.

[From the *London Graphic*, July 20, 1872.]

FOUNTAIN OF MAREZZO MARBLE AT THE DUBLIN EXHIBITION.

The beautiful fountain in the nave of the Dublin Exhibition is made of a newly invented material called Marezzo Marble, and is one of the handsomest and most interesting objects which the building contains. Its enclosing rim consists of curves of contrary flexure, with four circular granite bases equi distant, on which recline negro figures bearing ornamental lamps. Within the rim at either side of the basin stands a group of four storks amid water plants, and supporting a basin, from which there springs a sprite or Naiad child bearing a tuft of shamrock containing an ornamental water-jet. In the centre of the fountain there is a group rising to a height of about twenty feet above the floor. Around the base of this group there are four figures, emblematic of the four provinces of Ireland, each seated on a nautilus, with sails set and extended oars. The base carries a large ornamental basin rising above the figures already described, and through the basin there passes a shaft, around which descending serpents are coiled. The group is crowned by a figure of St. Patrick trampling under foot a toadstool, and banishing the serpents from the soil. The rim is composed of violet vein marble, the central shaft of a splendidly rich Irish green. The basins are of Italian marble ; the serpent coiled round the shaft is of Egyptian green, and the figures, nautilus shells, and sails, are in tints closely approaching those of nature, and producing an imposing effect. The fountain can be brilliantly illuminated by strong jets of oxyhydrogen or lime-light, and an arrangement for lighting under the water produces a very remarkable effect. The chief interest, however, is in the material of which the structure is composed. It is called the Patent Marezzo Marble, and is in fact an artificial marble, which is so close an imitation of the natural that by the touch only can the difference be detected. Perfect fac-similies of all the different varieties of natural marbles can be produced, the colors being blended and veined through the whole thickness and depth, as in marble itself, not merely on the surface. It can be sawn, dressed, and polished, equal to the very finest and most costly marble. The discovery is scarcely more than four years old, but the new material has already been used in the entrance-hall of the Society of Arts, Adelphi ; the columns of the Memorial Synagogue, Rochester ; the corridor of Gray's Inn Chambers, Holborn, and in many private mansions. The New General Post Office, now in course of erection, is to be embellished with it. Its cost is less than one-fourth that of natural marble, while it is infinitely less brittle, can be made in any size or shape, and may be used as a paper weight, or a palace staircase.

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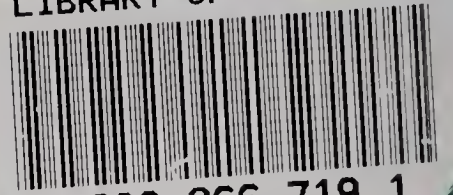
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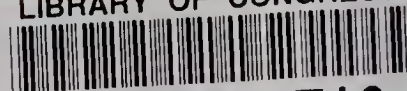


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